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No. 233.]

[MAY, 1907.

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We understand that at the recent Stratford Musical Festival a silver salver and a handsome album were presented to Mr. and Mrs. J. Spencer Curwen to celebrate the foundation of the Festival twenty-five years ago by Mr. Curwen. The presentation was made by H.R.H. the Duchess of Albany. Mr. Curwen is to be heartily congratulated on the growing success that has attended this East London Competitive Festival. Seeing something of the enthusiasm of the Welsh Eisteddfod, it occurred to him to inaugurate a movement somewhat on similar lines in Stratford—practically the first of its kind to be founded in England. Latterly, as our readers well know, such Festivals have grown rapidly in all parts of the country, and from all appearances it seems as if they had come to stay. To Mr. Curwen, however, belongs the honour of being first in the field.

The season of Winter Free Concerts at Bloomsbury Central Mission was brought to a close a few weeks ago. Under the able management of Mr. F. A. Atkins these concerts have been a great success. He has provided excellent programmes each week, and the occasional engagement of the Grenadier and Coldstream Guards Bands has proved a great attraction. We are glad to know that the collections have rather more than paid expenses. Under such happy circumstances Mr. Atkins will resume the concerts on October 5th next.

A Birmingham organist writes as follows :—

"There is a matter which has weighed heavily on my mind for some time past. Being concerned

as to what to do for the best (and as there are probably many organists in a similar position), a few lines from you may put a bright side on my difficulty. For three years I have acted as honorary organist and choirmaster at a chapel near home. I love the work. My grievance is that the parson seldom, if ever, takes any notice of my choir or their work, and for six or eight weeks he has not spoken a dozen words to me. A few weeks ago he took it into his head to send me hymns *and tunes*, but on the third week he failed to do so, and at eleven o'clock on the Sunday morning he sent the hymns to me at the organ, and I had to fix tunes during the service. Previously to playing at this place I had twenty guineas a year at a church in London. While I have been here, entirely through my instrumentality, the organ has been rebuilt."

This is certainly not a comfortable state of things. Our correspondent seems happy in his work and with his choir; it is with the minister that there is a coldness. We should advise the organist to call upon the minister, and tell him exactly what he feels, and ask if there is any reason for his not speaking to him for weeks together. Probably a talk of that kind would at once explain matters, and remove the difficulty. If not, the organist ought to have no trouble in getting another appointment at the same enormous salary of nothing a year. Certainly a voluntary organist, who has done so much for the church, ought to be treated in a friendly manner.

The new Workmen's Compensation Act has been much discussed at the Easter Vestries. Which of the church officials can claim compensation in case of accident? It seems to be regarded as certain that the organist and organ blower come under the Act. Some think that

paid choristers could also make a claim. At one meeting a question was asked whether a preacher breaking his leg in coming down the pulpit stairs would be entitled to damages? There will probably be some interesting law suits over these matters ere long.

We offer our hearty congratulations to the *Christian World* on attaining its Jubilee. It is one of the very few religious papers—if not the only one indeed—that has for years regularly dealt with the subject of Church

Music; and its treatment of that important feature of public worship has always been broad-minded and enlightened. May the *Christian World* continue to grow and flourish.

We are requested to state that sixteen district rehearsals have been arranged in the London district for the N.C.U. Festival on June 22. Particulars may be obtained from Mr. A. Berridge, 24, Wallingford Avenue, North Kensington, on application.

Passing Notes.

THEY have been celebrating in Germany the three hundredth anniversary of the birth of the great hymn-writer, Paul Gerhardt. The year 1606 is given in several books as that of Gerhardt's birth, but the date was really the 12th of March, 1607. Gerhardt is perhaps the sweetest of all the German hymnists, as he is the chief favourite among them in England. Everybody knows his "Jesus, Thy boundless love to me," and his "Commit thou all thy ways," both translated by John Wesley; while Bernard of Clairvaux's "O Sacred Head, once wounded," owes much to his handling. Gerhardt was an ardent Lutheran. He was invited to the great church of St. Nicholas, in Berlin, after spending six quiet years as parson of Mittenwalde, where they turn out fiddles by machinery now. In Berlin he worked most assiduously and successfully in his pastoral duties. He brought out many hymns, which were caught up by the people much as Luther's had been of old; and he was the favourite preacher of the city whom crowds flocked to hear. The last seven years of his life he was pastor of Lübben, where he died in 1676.

A Bale journalist has been fined tenpence, with the alternative of four hours' imprisonment, for disturbing the peace after ten o'clock at night by working a typewriter to the annoyance of his neighbours. What a blessed retreat Bale must be! I wonder how they deal with the piano through the wall in that paradise of peace? If a neighbour suffers "annoyance" from the click of a typewriter, what must he suffer from the amateur's pounding of the ivories next door? And if the fine is tenpence in the minor case, what will it be in the major?

In this connection, may it be said that there is a decidedly engaging look about the Bill which is to be promoted by the Street Noise Abatement Committee. In this Bill, the matter is not to be left in the hands of the local authorities, who have shown a delightful disposition for doing nothing. Instead, the principle of local option is to be applied. Nobody can reasonably object to that. There are regions in which the people love the music which is turned out with a handle (it is the only music they hear), and by all means let them

have it. In other districts, the organ-grinder is simply a blackmailer, who is paid to move on, and knows right well that that is why he gets his wages. That something will have to be done to suppress our unnecessary street noises is perfectly clear. There are some phlegmatic souls who find a stimulus in the racket of the streets, but these persons do not, as a rule, count for much in the higher walks of life and work. They have the nerves of an ox, and are of as little account.

I am always interested in reports of church-choir strikes, which are unhappily becoming more and more common. I have never had a choir strike myself, though I have been on the verge of one more than once, not through any fault of my own. It is generally the outsiders—those who are supposed to "manage" the church affairs—who provoke these regrettable violations of our vaunted Christian unity. Thus, a choir under my charge threatened to strike because, being asked to provide music for the annual congregational "social," they were told that they must buy tickets for the affair. This, of course, was ridiculous. If the choir were giving important services for the evening, they were surely entitled to free admission. Well, it was only by the most tactful handling that I succeeded in keeping my forces from active insurrection; and in the end the "social" people were fully convinced of the mistake they had made. The amazing thing was that they should have made the mistake at all.

One nasty feature of these choir "strikes" is that the organist, however innocent himself, often gets involved in them, to the serious risk of losing his appointment. A case of the kind has been exciting much comment in Glasgow, where the organist of one of the United Free Churches has been asked to resign for having "countenanced" a dance held by his choir. Of course it is the sheerest bigotry for a kirk session to object to their choir having a dance. Young people should not be restrained, and *will* not be restrained in the matter of innocent enjoyment; and although there may be objections to promiscuous dancing, there can surely be no harm in a body of church workers, everyone of whom is known to the other, meeting together to



spend an evening with Terpsichore. And if they do so meet, what more natural than that the organist should be amongst them? And how much better it would have been—better in every way you like to look at it—if the Glasgow kirk session had taken no notice whatever of this choir dance? As it is, they have alienated the choir, created something like a public scandal, and done a serious injury to a professional musician who had served them well. I hope they are happy. I am sure I am not cut out for an "elder"; I couldn't do such things.

An organist of my acquaintance who likes cigars better than sermons, contrives—his organ happening to be placed conveniently for the purpose—to get outside and enjoy his smoke while the clergyman supposes him to be listening intently to the

discourse. I do not commend the deception, but it is evident that now and again there may be excuse for it. A speaker at a recent Church Congress told us of a certain regius professor who was in the habit of killing the time during the singing of the anthems by a pious perusal of the Thirty-nine Articles. Now the question to be propounded is this: If the Thirty-nine Articles are considered proper subjects of study for a clergyman during a fifteen minutes' anthem, what would be the proper thing for an organist to study during a forty-five minutes' sermon? Dr. C. W. Pearce suggests Bach's "Forty-eight." Nature's forty winks, repeated at discretion, might do just as well. Or does my friend with his cigar present the best solution of the problem?

J. CUTHBERT HADDEN.

Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS. DOC., TRINITY UNIVERSITY, TORONTO;
F.R.C.O.; L.MUS.T.C.L.; L.MUS.L.C.M.

(Author of "*The Student's Harmony*," "*The Organ Parts of Mendelssohn's Choral Works*," etc., etc.)

JUDGING by the number of musicians whose birthdays fall in May, that "merrie" month would appear to have almost as close a connection with music as with poetry. The list of May-tide musicians is headed by the greatest of all operatic composers, Richard Wagner, and contains the names of Brahms—perhaps the most classic composer since Beethoven—the prolific Raff, and the graceful Heller, whose charming pianoforte pieces seem imbued with the freshness of the spring. Amongst May-tide-born musicians English names are particularly prominent, e.g., that most representative English composer, Sir Arthur Sullivan; the tuneful melodists, Arne and Balfe; the orchestral composer, Frederic Cliffe; the choral writer, Eaton Fanning; the celebrated conductor, Sir George Smart, uncle of Henry Smart; the great trumpeter, Thomas Harper, sen.; and the organists, Mr. E. H. Thorne and Drs. G. Bennett, A. H. Mann, E. H. Turpin, and C. Lee Williams—a list of which no Englishman need be ashamed.

Perhaps it is hardly fair to expect much accuracy in matters of musical detail from writers in religious newspapers, but the writer of a note in a recent issue of the *Christian World* has been particularly unfortunate in this respect. The note—in itself a most interesting one—reminds us of the tercentenary of that great German hymnodist, Paul Gerhardt (1606-1676), best known to us by the translations commencing, respectively, "Jesus, Thy boundless love to me," and "O Sacred Head, once wounded." Concerning the latter hymn, the writer of the note says that to it Bach "wrote a setting in his Passion music." To which of Bach's Passions the writer refers is doubtful. I presume he means the St. Matthew Passion, as the Choral, associated in this country with the words, "O

Sacred Head," does not occur in Bach's St. John Passion. But, although Bach introduced this Choral no less than five times into his St. Matthew Passion, he did not compose the tune, but simply reharmonised the latter in his own inimitable style. As a matter of fact, the tune was written by Hans Leo Hassler, a celebrated Nuremberg musician, who flourished between 1564 and 1612—more than half a century before Bach was born. In its original form the simple melody was set to an old German love song, "Mein Gemuth ist mir verwirret," in the year 1601. So much for the theory held by some good people, to the effect that all hymn tunes are "sacred" music. Many are so by association, but few are so in origin, and still fewer by reason of merit.

The appointment, some time ago, of the Rev. T. H. Davies, Mus.Doc., F.R.C.O., to the organistship of Wells Cathedral, and the quite recent appointment of the Rev. A. D. Culley, Mus.Bac., F.R.C.O., to a similar post in Durham Cathedral, has aroused a strong feeling of indignation amongst Anglican organists generally. A correspondent to a musical contemporary says: "I consider it nothing less than a scandal that these important posts should be allotted to men who have already ample means of gaining a livelihood. Surely the principle of appointing a clergyman to perform what is essentially a layman's work is a wrong one. Whether Dr. Davies or Mr. Culley are able musicians or not has nothing to do with the question. The fact to be emphasised is that musicians are being pushed off their legitimate field." I heartily agree with the correspondent quoted. But whatever faults may be laid to the charge of Free Church ministers, and whatever may be said for their absurd affection for amateur

organists of the more malleable type, I never yet heard of a Free Church parson-organist attempting to push a professional organist off his "legitimate field." This would be almost worse than the frantic efforts made by some parsons and churches—both Anglican and Free—to push an organist off his stool (figuratively speaking, I mean, of course, in order to save police court proceedings); the aforesaid pushing being for the most part for the purpose of putting some inferior and less expensive amateur in his place.

At Exton, Tasmania, there died a few months ago a Mr. James T. Hingston, a native of Cornwall, who emigrated to Australia with his parents in 1841. His family can trace their ancestry back to the year 1312, and claim amongst their members John Hingston, a pupil of my namesake, Orlando Gibbons. John Hingston entered the service of Charles I., and afterwards became music master to Oliver Cromwell's daughters. It is a fact none too well known that Cromwell did what so few, if any, Free Churchmen are doing to-day, viz., paid his organist a good salary, to wit, £100 per annum—a fine sum for those days, and considering the then value of money. Hingston, with two boy pupils, played Cromwell's organ at Hampton Court—the organ saved by the Protector from Magdalen College, Oxford. According to Grove, Hingston died December 17th, 1683. His portrait is in the Music School at Oxford; his grave in St. Margaret's, Westminster. He has the reputation of being the teacher of Dr. John Blow, the celebrated organist of Westminster Abbey (1648-1708).

A Northern clerical correspondent has drawn my attention to what, for want of a better term, I will call the immorality of hymn singing. He thinks that much of the hymn singing in the Free Churches is not only uncalled for, but that it is as inappropriate as it is irreverent. When we meet for a social gathering, a business meeting, or for any other purpose, we must, perchance, says he, sing a hymn—generally one having but little bearing upon the subject of business or discussion. He also thinks that much of the hymn singing for mere amusement, such as obtains largely amongst the artisan class on Sundays, is often thoughtless, and, not infrequently, positively harmful. There is much of truth in all this. Hymn singing has certainly become a kind of fetish in Free Church worship. Much of the former, as heard at Communion services and on week-day evening services, is not only detrimental to devotion, but calculated to repel any person possessing the slightest musical taste. I yield to none in my admiration for and interest in the people's song, but I do believe that "to everything there is a season." Besides, this eternal hymn singing gets on one's nerves. Take, for instance, a Sunday-school anniversary with, say, three services, each having five hymns of four verses each; total, sixty verses of hymns in one Sunday. Such a day cannot be a day of rest, and playing an organ at such a time becomes a sort of musical treadmill business, almost as tiring as standing through the chants and anthems of the Anglican service when one might much better sit, and about as spiritually uplifting as the prayer mills used by some of the tribes of Central Asia.

Pen Points.

THERE is an article in one of the month's magazines on the Jew in music. I haven't read it, for I don't believe in making racial distinctions in the matter of music. A certain odium is attached to the term "Jew," but there is no reason why we should be asked to distinguish between musical geniuses who are Jews and musical geniuses who are Christians. Think of that famous speech of Shylock. If you prick a Jew, will he not bleed? If you tickle him, will he not laugh?

After all, the Jew has made no great show in music. Meyerbeer is the master of the lot, and "Les Huguenots" is not much performed now. Mendelssohn, of course, narrowly escaped being a Jew in name, as he was a Jew by descent. His father, Abraham Mendelssohn, did not renounce the Jewish faith until he saw that such renunciation was inevitable in the Germany of those days (where the Jews had practically no rights as citizens) if the family were to prosper in the world. He decided to have his children baptised into the Lutheran Church and educated as Protestants, and so the composer earned the title of Christian! Would Mendelssohn's music have been different if

he had been brought up as a Jew? There's a problem for you!

In "The Parish Clerk," a book noticed in last month's JOURNAL, is related a tale of a little Norfolk church, where the parson was once met at the door by the clerk, who said to him: "Sir, do you mind a-preachin' in the readin'-desk to-day?" "Yes," was the reply; "the pulpit is the proper place." "Well, sir, you see, we have an old guse a-sittin' in the pulpit. She'll be arf her eggs to-morrow; it would be a shame to take her arf to-day." Dear old parish clerk!

The incident happened in a church which shall be nameless. There was an unwonted stir in the back seats during the sermon, and the attention of the pews was being so distracted that the preacher stopped. Being near-sighted and unable to note the cause of the disturbance, he said: "My friends, we will sing a hymn, and by the time it is finished I trust that quiet may be restored." He gave out "Sometimes a light surprises," and there was more laughter than before. It was only natural, for the trouble was that a box of matches had ignited in a boy's pocket.

Coincidences of that kind do occur sometimes. I was myself once accompanying the singing of "Lead, Kindly Light," when the gas suddenly failed; and I vouch for it that, on one occasion, just before a collection was taken for our Choir Fund we had to sing:—

"Shepherd divine, our wants relieve,
In this our evil day."

Dr. Zechariah Buck, the famous organist of Norwich Cathedral, was good at telling a story. Here is one of his, the humour of which was entirely accidental. A family of the name of Waters were always late for the cathedral service. On a particular Sunday they all entered just as the choir were beginning to sing the Psalm appointed for the day, "Save me, O God; for the waters are come in."

Canon Bell, Vicar of Muncaster, told once that when he was at Marlborough School, Dr. Grace brought an eleven from Gloucestershire to play an eleven of the boys, and in the train prophesied that he would make one hundred and hit the ball into the lane. He was, however, bowled for three by one of the boys. That evening in chapel the hymn, "Sweet Saviour, bless us ere we go," was sung, in which occurs the line, "The scanty triumphs Grace hath won."

I have been reading a little volume entitled "Musical Genius and Religion," by Mr. Robert Turnbull. I am not so flippant as Sir George Grove was when, referring to the late Mr. Haweis' well-known book, "Music and Morals," he asked what music had to do with morals! A cynic might indeed ask what musical genius has to do with religion, but I am not a cynic.

Still, Mr. Turnbull's book does set me thinking. His central idea is that the greatest religious music has been produced by religious men. But the devil, we are assured, can quote Scripture when it suits him, and I am not prepared to say that good "religious" music may not be produced by a genius who is not at all religious, in the ordinary sense.

It would be easy to quote from Bach, Handel, Haydn, Mozart, Beethoven, Mendelssohn, and Wagner passages that suggest the possession of the religious instinct, and also, in some of the cases, the reverse. But what is to be said of Berlioz, Brahms, Tschaikowsky, and Strauss, in this connection? Perhaps the safest position to take up is that great artists by dint of imagination can work themselves up to a religious subject until they believe themselves to be really religious, but that it is only a mood, which passes when new emotions inspire them.

A tablet has been unveiled at Pembroke Congregational Church, Clifton, Bristol, in memory of Mrs. Jemima Luke, authoress of the well-known children's hymn, "I think when I read that sweet story of old." Mrs. Luke died last year at the age

of ninety-two. In early life she purposed entering the Mission field in India, but a serious illness prevented her.

Is there any connection between velvet and vanity? In the popular idea there certainly is. The late Sir August Manns was supposed to be vain because he wore a velvet jacket. But vanity, it seems, had nothing whatever to do with the matter. Manns sported his velvet because it was the lightest thing he could get. Beating time for a couple of hours, especially on a summer afternoon, is no light work, and a conductor need not sweat like a blacksmith if he can avoid it—by velvet or otherwise.

MAJOR FORTH.

SACRED SINGING.

If I find that I have given out a hymn which the people will not or cannot sing, I stop them, sometimes in the middle of a verse. Some of them, probably, are half asleep, or those who are singing are not noticing the words or getting anything out of them. When everything is dead still, I say, "Let us not waste time on this song, and make a mockery of the worship." The interruption will wake them up to a sense that the song service really means something. If you, as the leader, are satisfied with dead singing, you may be quite sure that the congregation will be. I have gone to a place sometimes and failed to get a hearty response to the first hymn or part of the hymn, and noticed some man, woman, or child in the audience who seemed to be singing heartily and could distinguish their voices enough to know that they could sing alone. Then I have asked them kindly to stand where they were, and sing a verse or the chorus. Usually they will do this, if you go at it firmly. I have seen an audience interested in this way in a hymn when nothing else would interest them.—Charles M. Alexander, in the *Quiver*.

MADAME ALBANI ON SINGING.

In a recent number of the *Strand Magazine*, Madame Albani offers advice to aspirants. Here are some of her points:

Study not merely the notes, but the intention and meaning.

Think out your song; knit it together and gather it up.

It is not necessarily the prodigy that reaches fame. Perseverance has a great deal to do with success in music.

Study slowly.

Avoid mannerisms. Affectation is inartistic.

Only the strong should become singers or actors. The wear and tear of travel plays havoc with weak constitutions.

Breathe properly. Never sing for more than twenty minutes at a time.

If the student's method be good, nothing will injure his voice. Learn the right way to sing, and Wagner can do you no harm.

Progress is slow. Not even from month to month can you gauge progress. After five or six months you may perhaps look back.

A singer should be grounded by a good teacher. There are many incompetent teachers in Italy.

The would-be singer should have enough money to support him or herself during the period of study.

No reputation is so high that it cannot rise higher. Self-complacency is fatal.

Master Musicians.

DR. HENRY COWARD.

SOME years ago—I forget how many, but probably about twenty-five—a gentleman whom I knew came to me one day and said, "I want you to do me a favour; I have here what I believe you call a 'Full Score' of a cantata written by a young man I have known ever since he was a lad. Having musical instincts, he attended some sol-fa classes after his daily work was over, and has ever since given as much time as he could spare to the study of music. He has moved upwards step by step till he has written this cantata, which he wants to get published. I am no musician myself; would you be good enough to look through it and tell me candidly if there is any merit in it; and if you think there is, will you advise as to the best way to get it published?" I took the MS. home, examined it carefully, and was able to say that it was a musician composition of distinct promise. That cantata was one of the early compositions—*Magna Charta*, if I remember rightly—of Dr. (then Mr.) Henry Coward, of Sheffield, who was at that time only known in his own immediate district. Other works from his pen have appeared since then; but Dr. Coward has gradually developed unusual abilities as a conductor, and to-day many regard him as the finest choirmaster in England.

The history of this gifted musician is as interesting as it is remarkable. Henry Coward was born November 26, 1849, at the Shakespeare Hotel, Williamson Square, Liverpool, of which his father was proprietor. His father unhappily dying a few years later, the lad removed with his mother to Sheffield, and was taken charge of by an uncle, a cutler by trade. At eight years of age he left school, and was put to the cutlery business, at which he became in time an adept "hand." But his inclinations lay more in the direction of music. Whenever an operatic company visited Sheffield he was to be found in some of the cheap seats. Fortunately for the lad, about this time he joined the Queen Street Chapel Sunday School, and was placed in a class taught by Mr. John Pease, a violin player of considerable ability. Teacher and scholar became close friends, with the result that the former gave the latter some violin lessons. He also joined the chapel choir, and so quickly did he learn that he was soon teaching others. He became the conductor of a society meeting in Queen Street Chapel Hall, and several successful concerts were given. Locke's music to *Macbeth* and Root's *Pilgrim Fathers* were the first works young Coward ever conducted. Later, *The Lay of the Bell* (Romberg) was taken in hand.

Dr. Coward's thirst for knowledge was great, but his daily work left little time for study. He, however, used to sit up late at night and rise early in the morning to get to his beloved books. So engrossed did he become that ultimately the idea struck him of becoming a teacher. He was doing well at his trade, but his ambition was towards something higher. When twenty-two years of age, therefore, he became a pupil-teacher at a school in a Sheffield suburb, at a salary of £20 per annum. He progressed so well that within twelve months he was promoted to a mastership at Tinsley. Four months later he left there for a mastership at Greasborough, where he remained three years. After that he returned to Sheffield, where he was made headmaster of one of the Board schools; but four years later he was appointed head of the Endowed Free Writing School, a position he occupied for ten years, when the school was closed, to be merged into the Royal Grammar School. This was a turning-point in his life, as after mature consideration he determined to make music his life-work.

In 1887 Mr. Coward left the ranks of the amateur. He had done a tremendous lot of most useful work in teaching classes night after night; his musical work amongst Sheffield Sunday-school children had been (and still is) most beneficial. In fact it is quite impossible to say how much he did as an amateur for musical life in the district, and for which he never received any payment whatever.

Mr. Coward's determination to go in for a musical degree necessitated, of course, rigid and careful study. Without any assistance he worked away diligently, and in 1889 he gained his degree as Bachelor of Music at Oxford. In 1894 he took his Doctorship, and so delighted were his numerous Sheffield friends at his success that his robes were purchased by a public subscription, and presented to him by the Mayor—a very fitting token of warm regard.

A more busy musical man than Dr. Coward it is impossible to find. Meeting him in London quite recently, I found he had left Sheffield at 4 a.m., rehearsed two vocalists in London for an oratorio performance in Yorkshire the following week, kept several other appointments in town, and was to be back again in Sheffield by 6 p.m. for a choral rehearsal.

Besides teaching at the King Edward VII. and Sheffield High Schools, Dr. Coward is conductor of the Sheffield Musical Union, Barnsley St. Cecilia Society, Leeds Choral Union, Southport Musical Festival, the Huddersfield Festival Choral Society, and the

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Psalm xciii. 1-3.

SOPRANO.

ALTO.

TENOR.

BASS.

Allegro moderato.

ORGAN.

O sing un - to the Lord a new song, for He hath done, hath done
 O sing un - to the Lord a new song, for He hath done, hath done
 O sing un - to the Lord a new song, for He hath done, hath done
 O sing un - to the Lord a new song, for He hath done, hath done

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O SING UNTO THE LORD.

mar - vel-lous things; with His own right hand, and with His ho - ly arm, hath He
 mar - vel-lous things; with His own right hand, and with His ho - ly arm, hath He
 mar - vel-lous things; with His own right hand, and with His ho - ly arm, hath He
 mar - vel-lous things; with His own right hand, and with His ho - ly arm, hath He

got - ten Him-self the vic - to - ry. His
 got - ten Him-self the vic - to - ry. His
 got - ten Him-self the vic - to - ry. The Lord hath declared His sal - va - tion;
 got - ten Him-self the vic - to - ry. The Lord hath declared His sal - va - tion;

righ - teousness hath He o - pen - ly shew - ed in the sight of the hea - then.
 righ - teousness hath He o - pen - ly shew - ed in the sight of the hea - then.

He hath re-member'd His
 He hath re-member'd His

O SING UNTO THE LORD.

p

and all the ends of the
p
 and all the ends of the
 mer - cy and truth to-wards the house of Is - ra - el;
 mer - cy and truth to-wards the house of Is - ra - el;

cres. *p*

Man.

world have seen the sal - va - tion of our God.
 world have seen the sal - va - tion of our God.

mf cres - cen

f

Shew yourselves joy - ful un-to the
 Shew yourselves joy - ful un-to the

do >*f* >

O SING UNTO THE LORD.

Lord, all ye lands; sing, rejoice, and give thanks; praise the
 Lord, all ye lands; sing, rejoice, and give thanks; praise the
 Lord, all ye lands; sing, rejoice, and give thanks; praise the
 Lord, all ye lands; sing, rejoice, and give thanks; praise the

Lord up - on the harp, sing to the harp with a psalm of thanks-giv - ing, with
 Lord up - on the harp, sing to the harp with a psalm of thanks-giv - ing, with
 Lord up - on the harp, sing to the harp with a psalm of thanks-giv - ing, with
 Lord up - on the harp, sing to the harp with a psalm of thanks-giv - ing, with

trum - pets al - so and shawms. O shew yourselves joy - ful be - fore the Lord the
 trum - pets al - so and shawms. O shew yourselves joy - ful be - fore the Lord the
 trum - pets al - so and shawms. O shew yourselves joy - ful be - fore the Lord the
 trum - pets al - so and shawms. O shew yourselves joy - ful be - fore the Lord the

O SING UNTO THE LORD.

King. Let the sea make a noise, and all that there - in is; the round world, and
 King. Let the sea make a noise, and all that there - in is; the round world, and
 King. Let the sea make a noise, and all that there - in is; the round world, and
 King. Let the sea make a noise, and all that there - in is; the round world, and

they that dwell there - in. Let the floods clap their hands, and let the hills be joy - ful be -
 they that dwell there - in. Let the floods clap their hands, and let the hills be joy - ful be -
 they that dwell there - in. Let the floods clap their hands, and let the hills be joy - ful be -
 they that dwell there - in. Let the floods clap their hands, and let the hills be joy - ful be -

fore the Lord, for He com - eth to judge the earth; with righ - teous - ness shall He
 fore the Lord, for He com - eth to judge the earth; with righ - teous - ness shall He
 fore the Lord, for He com - eth to judge the earth; with righ - teous - ness shall He
 fore the Lord, for He com - eth to judge the earth; with righ - teous - ness shall He

Slower.

Man.

O SING UNTO THE LORD.

The musical score consists of four staves of music in common time, key signature of one sharp (F#), and treble clef. The vocal parts are in soprano, alto, tenor, and bass. The piano accompaniment is in the basso continuo (B.C.) part. The lyrics are as follows:

judge the world, and the peo - ple with e - qui - ty.
 judge the world, and the peo - ple with e - qui - ty.
 judge the world, and the peo - ple with e - qui - ty.
 judge the world, and the peo - ple with e - qui - ty.

p rit. mf cres.

Ped.

Glo - ry be to the Fa - ther, and
 Glo - ry be to the Fa - ther, and
 Glo - ry be to the Fa - ther, and
 Glo - ry be to the Fa - ther, and

- cen - do. *molto.* *f*

to the Son, and to the Ho - ly Ghost, to the Ho - ly Ghost. As it
 to the Son, and to the Ho - ly Ghost, to the Ho - ly Ghost. As it
 to the Son, and to the Ho - ly Ghost, to the Ho - ly Ghost. As it
 to the Son, and to the Ho - ly Ghost, to the Ho - ly Ghost. As it

O SING UNTO THE LORD.

The musical score consists of two systems of music. The first system, in common time with a key signature of one sharp, contains four staves of vocal music. The lyrics are repeated three times: "was in the beginning, is now, and e - ver shall be, world with - out end," followed by a repeat sign. The second system, also in common time with a key signature of one sharp, contains four staves of vocal music. The lyrics are repeated three times: "world with - out end, world with - out end. A - men, A - men." The score concludes with a dynamic marking of *ff* (fortissimo) over a final chord.

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Newcastle Choral Society, which numbers 450 members. He is also Lecturer in Music at the Sheffield University and the Training College. That he is immensely popular with all his singers is a well-known fact, and is not to be wondered at, for he is tactful and bright. He has his own opinion how things should be sung, and, however much trouble it may cause him, he is not satisfied till the singers get his ideas into their heads. But it is by pleasant and cheerful methods that he gets his way. Even an old masterpiece such as *The Messiah* under his direction reveals fresh beauties and effects. He does not run in old ruts, but thinks for himself.

During the winter months, with the responsibility of so many societies on his hand, his time is very fully occupied, as the following list of works prepared and conducted during the past season will testify:—*Messiah* (five times), *Elijah* (twice), *The Kingdom* (thrice), *Gerontius* (twice), *Faust* (Berlioz), (twice), *B. minor Mass* (Bach), *The Apostles*, *Judith* (Parry), *Pied Piper* (Parry), *Choral Symphony* (thrice), “Song of the Fates” (Brahms), “Requiem” (Brahms), “Requiem” (Verdi), *Samson*, etc., etc.

Mr. Eagleton, the Hon. Secretary of the Huddersfield Choral Society, writes me as follows:—

I am afraid I can't add anything to your knowledge of Dr. Coward. Our society is one of the largest, being 450 strong. We do oratorio and works only. Dr. Coward came to us five years ago, when we were struggling against adverse circumstances, and lifted us up—firstly, by the advocacy of new and up-to-date works; and secondly, by his method of infusing enthusiasm in the chorus. His rehearsals partake almost of the character of singing lessons in private—with his attention to voice production, diction, enunciation and pronunciation; also his methods of resting or conserving the voice during rehearsal, with the result that at the close of meeting—rehearsal or concert—the voices are as fresh as at the commencement. Add to this his genial way of conducting the practices: he of course keeps every one in good temper, and gets the maximum of work done. I believe this applies to all his societies, and accounts for his great popularity. If I were to talk for a month I couldn't say more.

Mr. Henry C. Embleton, the Hon. Secretary of the Leeds Choral Union, says:—

All I can say is, that Dr. Coward has made a great impression on the Leeds singers by his great energy and perseverance, and I think there is no chorus master with whom I am acquainted like him in the North of England.

So great an impression has Dr. Coward made with his chorus that his singers are now to be heard frequently in London, and even on the Continent. Their visits to the Metropolis always draw a very large audience, and the enthusiasm is of a very marked kind. Probably the greatest achievement was a visit to Germany last autumn of about 300 of his Yorkshire singers, when *The Messiah* and *The Dream of Gerontius* and other things

were performed, much to the delight of the Germans, to whom such cultured singing was a revelation. Let me quote one of the German criticisms:—

“The choir discipline is perfect. The accuracy of attack, and especially the *ensemble*, the tone, the beauty of the voices, aroused envy and wonder. The dynamic shading, the changes of tone colour were complemented by a pronunciation clear as the sun and a power of phrasing begotten by the deepest musical feeling. Dr. Coward is without doubt an energetic conductor. His directions are clear and are implicitly followed. His singers' eyes follow his baton tirelessly, and therefore this, in his able hand, does great things.”

Other papers were equally liberal in their praise of the fine choral singing. Undoubtedly



DR. HENRY COWARD.

this visit was a feather in Dr. Coward's cap, and the remembrance of it will last for a very long time in the minds of those who took part in it.

Probably hardly any body of singers ever yet produced such a beautiful *pianissimo* as Dr. Coward gets from his choir; the clearness of the words, too, in their singing is another of his great achievements. The doctor has a voice of considerable range, and he is, therefore, able to pattern anything he wants. He is very careful of his voices, and by judicious treatment of them they are as fresh at the end of a two hours' rehearsal as they were at the beginning. And the rehearsals are always interesting; by a joke or a story he keeps his forces alive. He may sometimes storm or deride his singers; at other times he may coax or praise them. He uses a variety of methods to gain his ends,

but with them all he never hurts a soul; on the contrary, his singers reverence and worship him, recognising that he is truly a giant amongst chorus-masters.

As an adjudicator in musical competitions Dr. Coward has had much experience, and his services are in constant demand. His usual method is not to use marks; he finds that by making copious notes he can remember all effects produced by all the competitors, and is so able to arrive at a verdict.

In his daughter Dr. Coward has an excellent soprano vocalist who has done remarkably well. She studied at the Royal Academy

of Music, and took no less than eight medals while at that institution.

The following are Dr. Coward's principal works: *The Story of Bethany*, cantata for soprano, alto, and bass soli, chorus and orchestra; *The King's Error*, for soli, chorus and orchestra; *Magna Charta*, cantata for soprano, tenor, and bass soli, chorus and orchestra; "Tubal Cain," choral, ballad; *Gareth and Linet*, musical romance; *Heroes of Faith*, cantata for soli, chorus and orchestra; *The Fairy Mirror*, cantata for ladies' voices and orchestra; and *Victoria and Her Reign*, cantata.

BROAD NIB.

Random Recollections—Musical and Otherwise.

BY A COUNTY ALDERMAN.

THE Editor asks me to furnish him with some reminiscences of a long life, spent for the most part in an agricultural district on the border of Wales. Where shall I begin? One's thoughts go back more than half a century ago, and to the music of the churches and chapels of that time, which now seems so remote. Our choir sat in the "table pew," from which rose the "pulpitene," as it was called, at the foot of the lofty pulpit with its sounding-board. In this pulpitene sat the deacon whose turn it was to "line" Dr. Watts' hymns, sometimes not without risk. I recollect that on one occasion the minister "up aloft" being more animated than usual, upset the large Bible, which descended, fortunately, not upon the bald head of the deacon, but upon his shoulders, much to the consternation of the congregation.

The choir was led by an old shoemaker—William Hughes—who was very old as long as I remember him. His voice was very feeble and squeaky, but still the old man had a great sense of the importance of his office. On one occasion a candid friend reported to William that T—— M—— (afterwards a well-known solicitor) had said, "William Hughes has lost his voice." "Tell T—— M—— he hasn't found it then," was William's reply.

In earlier days there was a tradition as to an aunt of mine (a thorough musician) who had a strong soprano voice. She was said to have been the only member of the congregation who could sustain the long note on the word "Dawn" in the favourite missionary hymn, "O'er the gloomy hills of darkness," which was sung to "Calcutta." The minister had a powerful bass voice, and my aunt had to prolong her note while the minister from the pulpit was running twice up and down the scale "let Thy glorious morning dawn"! I can hear it now, and sometimes it would be refreshing to hear "Calcutta" once more!

I have in my possession the printed reports of our Sunday-school for the year 1808, and I see that attention was paid to the musical part of the service. "A dozen Psalm and Hymn books" cost £1 6s., and there is an item of payment: "Mr. Mitchiner,

salary for instructing the children in singing, £1 10s."—not an extraordinary payment! I have a copy of the hymns sung on the occasion of a "Sermon for the Encouragement of the Schools," and I note that one was to be sung by the children after the collection ending with the verse:—

"May all our benefactors know,
The joys which Thou canst give;
And when their race is run below,
With Thee in glory live!"

"Calcutta" reminds me of the repeating tunes in which we used to indulge sometimes. Many stories of these will occur to your readers, but I recall two which will be new, as they were within my own experience. On one occasion an aunt of mine (still living, and vigorous at 93, and taking as much interest in the services of the church as ever) was discussing with a lady friend before going to the Thursday night "meeting" the propriety or otherwise of a cap, which in those days formed a very prominent portion of the head-dress of ladies. They were much amused and somewhat startled on going to the meeting to hear sung to a repeating tune, "Wear thy great cap—Wear thy great cap—Where thy great Captain's gone." I remember on another occasion that our choirmaster was much annoyed (as he thought it was done purposely). He was paying his addresses to a lady whose Christian name was "Susan." It was certainly extraordinary to hear the congregation sing, "And seek Thy Sue—And seek Thy Sue—Seek Thy superior grace"!

This reminds me of a curious instance of the difficulty in choosing appropriate tunes for hymns. A great Masonic function was to be held in our town on the occasion of the laying of the foundation-stone of a cottage hospital. A cousin of mine was the secretary of the Masonic lodge. The Masonic chaplain was a clergyman (long since dead), who was much more renowned for his proficiency in fox-hunting than theology or music. An appropriate hymn (the MS. of which I have) was composed for the occasion by the late Bishop Walsham How, who was the rector of a neighbouring village.

He was one of the most dignified, saintly "parish priests" I have ever known. My cousin wrote two letters, one to the Masonic chaplain, in very familiar strain, addressing him as "Dear Brother," with reference to his ecclesiastical attire, in reply to a query, "By all means come in your surplice and you'll look like a Bishop!" The other to the

very dignified rector, "I think that your beautiful hymn could be sung most appropriately to the 'Old Hundredth.' Unfortunately, my cousin placed the letters in the wrong envelopes. The confusion and consequent embarrassment "may be better imagined than described."

(To be continued.)

Recital Programmes.

GUILDFORD.—In the Wesleyan Church, by Mr. Haydn Hunt, F.R.C.O. :—

Fantasia in G	Bach
Pastorale and Finale (Sonata I)	Guilmant
The Seraph's Strain	Wolstenholme
Le Carillon	
Prelude in C sharp minor	Pearce-Rachmaninoff
Air, composed for Holswothy Church Bells	S. S. Wesley
Fantasy on Swiss Melodies, including the Storm and Prayer Improvisation by Haydn Hunt.	
Grand Offertoire in F	Wely

LONDON.—In Streatham Hill Congregational Church, by Mr. Charles F. Warner, A.R.C.O. :

Prelude and Fugue in G major	Bach
Fantasia on "Jerusalem the Golden"	Spark
Vorspiel and Bridal Music from "Lohengrin"	Wagner
Caprice in B flat	Guilmant
Marche Funèbre et Chant Séraphique	Wheeldon
Berceuse in G	Wheeldon
Fanfare in D	Lemmens

London College of Music, by Mr. C. W. Perkins :—

Overture to "Die Meistersinger von Nurnberg"	Wagner
Marche Funèbre et Chant Séraphique	Guilmant
Allegro Vivace in D	Mendelssohn
Good Friday Music	Wagner
Fugue in D	Bach
"Nazareth," arrangement for Organ Solo	Gounod
Carillon in B flat	Wolstenholme
Prelude to "Tristan and Isolde"	Wagner
Scherzo-Caprice in A minor	Bernard
Overture to "Tannhauser"	Wagner

NOTTINGHAM.—In Canaan Primitive Methodist Church, Broad Marsh, by Mr. F. Wyatt, F.R.C.O. :—

Sonata in F	Mendelssohn
Prière et Berceuse	A. Guilmant
Menuet Gothique	L. Boëllmann
Second Andantino in D flat	E. H. Lemare
Humoreske, Op. 101, No. 7	A. Dvorak
Melody in G	F. Wyatt
Fugue in D major	Bach
Intermezzo in D flat	A. Hollins
Toccata in G	T. Dubois

OLDHAM.—In Wesley Chapel, by Mr. Wm. Lawton :—

Grand Symphony	Widor
Andante	Beethoven
Variations on an old Chorale	Weston
Cantilene Pastorale	Guilmant
Evening Prayer	Smart
Berceuse	W. Lawton
Russian Patrol	Rubenstein
Overture, "Tannhäuser"	Wagner

BRIXTON.—In Independent Chapel, by Mr. Walter G. Alcock, Mus. Doc., F.R.C.O. :—

Con moto moderato (en forme d'Ouverture)	Smart
Air varied; Fanfare	Lemmens
Prelude in C sharp minor	Rachmaninoff
Andantino	Chauvel
"Im garten"	Goldmark
Angel Scene (Hänsel and Gretel)	Humperdinck
Evening Song	E. C. Baird
Improvisation	
Le Cygne	Saint-Saëns
Scherzo	Guilmant
Overture to "Tannhauser"	Wagner

In the same Church, by Mr. Edwin H. Lemare :—

Fugue on the name "B A C H"	Liszt
(a) Cantique de Soir; (b) Carillon	Wheelton
Curfew	Horsman
Concert Fantasia on the tune "Hanover" (by desire)	Lemare
Vorspiel and Liebestost, "Tristan and Isolde"	Wagner
"Arcadian Idyll" (new); (a) Serenade; (b) Musette; (c) Solitude	Lemare
Improvisation	
Finale (from Organ Symph. No. 6)	Widor

LUTON.—In the Primitive Methodist Church, by Mr. F. Gustelow, A.R.A.M., F.R.C.O. :—

Sonata in D major, Mozart	Best
Fantasia on "O Sanctissima"	Lux
March, "Tannhäuser"	Wagner
Concert Rondo	Hollins
"Chanson d'été"	Lemare
"Toccata"	Crawford
Overture, "Oberon"	Weber

FELIXSTOWE.—In Trinity Wesleyan Church, by Mr. Walter A. Rose, A.R.C.O. :—

Sonata No. 1	Guilmant
Adagio in D	Mozart
Minuet	Wolstenholme
Preludio and Intermezzo from Sonata No. 6	Rheinberger
Chorus of Angels	Clark
Grand Chœur	Salomé

MELTON MOWBRAY.—In Primitive Methodist Church, by Mr. Harry Barratt, A.L.C.M. :—

Prière	Midgley
Russian Church Melody Air, Variations and Finale	Bortniansky
Adagio, Menuetto and Trio, 7th Symphony	Haydn
March founded on "Duke Street," "St. Bride's," and "Nicaea"	Berridge
La Seranata	Braga
Overture, "Zampa"	Herold

PAIGNTON.—In Wesleyan Church, by Dr. O. A. Mansfield :—

Berceuse in E flat, Op. 20, No. 8	<i>César Cui</i>
Canzonetta in A flat, Op. 20, No. 9	<i>César Cui</i>
Improvisation on "Eaton," Op. 48	<i>Dr. Mansfield</i>
Andante Pastoral in A, Op. 59, No. 6	<i>Salomé</i>
"The Holy Night" (Noel)	<i>Dudley Buck</i>
Overture in E minor	<i>G. Morandi</i>

SOUTHSEA.—In Christ Church, by Mr. E. Stanley Jones, F.R.C.O. :—

Toccata in D minor	<i>W. G. Wood</i>
The Question	<i>Wolstenholme</i>
The Answer	<i>Wolstenholme</i>
Bridal March (Lohengrin)	<i>Wagner</i>
Cantilene	<i>Wheelton</i>
Grand Chœur	<i>Wheelton</i>

SIMMS CROSS, WIDNES.—In Milton Congregational Church, by Dr. Arthur W. Pollitt :—

Toccata and Fugue in E major	<i>Bach</i>
Andante from the Symphony in C major	<i>Beethoven</i>
Fantasia in B major	<i>Rheinberger</i>
Introduction and Air with Variations	<i>Hesse</i>
The Good Friday Music from "Parsifal"	<i>Wagner</i>
Test March from a Suite	<i>Lachner</i>

BURY ST. EDMUNDS.—In the Wesleyan Church, by Mr. Walter A. Rose, A.R.C.O. :—

Sonata No. 1	<i>Mendelssohn</i>
Pastorale in A	<i>Guilmant</i>
Prelude and Fugue in C minor	<i>Bach</i>
Prelüdio and Intermezzo from Sonata No. 6	<i>Rheinberger</i>
Adagio in D	<i>Mozart</i>
Marche Solennelle	<i>Marly</i>
Sonata in style of Handel	<i>Wolstenholme</i>
Allegretto in B flat	<i>Lemmens</i>
March (on a Theme of Handel)	<i>Guilmant</i>
Introduction and Allegro	<i>Bach</i>
Chorus of Angels	<i>Clark</i>
Allegro Maestoso	<i>Peace</i>

Several programmes are held over.

NERVOUSNESS.

IT may be said in a general way that the first requisite in overcoming nervousness is to learn to play or sing with correctness and confidence; and the second never to attempt anything in public that is not well within your powers. It is better to entertain your friends with a correct and clean rendering of a simple piece than to annoy them with a nervous and blundering performance of a grand fantasia or aria. If you know the former thoroughly, play it; if you are uncertain about the latter, don't play it.

Cultivate the faculty of attention, which is a prime necessity of success in any undertaking. Don't be afraid of work. Use your brains. Memorise your pieces. Criticise your own playing. If certain passages bother you, practise them more than the easier parts. Study harmony. It will help your memory and make you more self-reliant. Get a good, reliable and painstaking teacher, one who understands his vocation in a practical and theoretical sense, and one to whom you will look with respect; follow his directions faithfully and conscientiously. After due time this teacher will help you to overcome your nervousness, in the way of recitals, etc.

Organ News.

LIVERPOOL CENTRAL HALL (WESLEYAN MISSION).

Built by Messrs. Norman and Beard, Ltd.

Great Organ. CC to C (61 Notes).

Double Diapason	16 ft.	metal	61 pipes.
Open Diapason (large)	8 "	"	61 "
Open Diapason (small)	8 "	"	61 "
Hohl Flute	8 "	wood	61 "
Harmonic Flute	4 "	metal	61 "
Principal	4 "	"	61 "
Fifteenth	2 "	"	61 "
Mixture (3 ranks)	—	"	183 "
Tromba	8 "	"	61 "

Swell Organ. CC to C (61 Notes).

Contra Gamba	16 ft.	wood-metal	61 pipes.
Open Diapason	8 "	metal	61 "
Rohr Flute	8 "	wood-metal	61 "
Viol di Gamba	8 "	metal	61 "
Voix Celeste	8 "	"	49 "
Gemshorn	4 "	"	61 "
Mixture (4 ranks)	—	"	183 "
Contra Ragaota	16 ft.	"	61 "
Horn	8 "	"	61 "
Oboe	8 "	"	61 "
Tremulant			

Choir and Solo Organs. CC to C (61 Notes).

In a swell box.

Gamba	8 ft.	metal	61 pipes.
Dulciana	8 "	"	61 "
Lieblich Gedact	8 "	wood-metal	61 "
Lieblich Flute	4 "	metal	61 "
Piccolo	2 "	"	61 "
Orchestral Oboe	8 "	"	61 "
Clarinet	8 "	"	61 "

Pedal Organ. CCC to F (30 Notes).

Harmonic Bass	32 ft.	wood-metal	30 notes.
Open Diapason	16 "	wood	30 "
Violone	16 "	metal	30 "
Bourdon	16 "	wood	30 "
Bass Flute	8 "	"	30 "
Octave	8 "	"	30 "
Trombone	16 "	"	30 "

Couplers.

Swell Octave (Pneumatic).	Choir to Great (Pneumatic).
Swell to Great	Swell to Pedal (Mechanical).
" Octave "	Great to Pedal
Swell to Choir	Choir to Pedal.

Accessories.

- 4 Composition Pedals to Great.
- 4 Composition Pedals to Swell.
- 3 Composition Pedals to Pedal.
- 1 Reversible Pedal for Great to Pedal Coupler.
- Balanced Swell Pedals to Swell and Choir.
- Tubular-Pneumatic Action throughout.

KENT MUSICAL FESTIVAL.

THE third annual festival was held on April 17th and 20th at Rochester, when altogether about 1,300 competitors attended. Mr. F. Cunningham Wood, Mus.Bac., was the chief adjudicator, his decisions giving much satisfaction. The Village Choral Society Competition was very keen and interesting, Wingham and District winning the banner. Canterbury and Maidstone entered for the Choral Society Competition, and their singing was excellent. It was a very close thing, but the Maidstone singers were awarded first place. The festival was in every way a success.

Echoes from the Churches.

A copy of "The Chorister," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph this month was sent by Mr. T. Mason.

METROPOLITAN.

CITY.—On Monday, March 25th, Mr. C. W. Perkins, of Birmingham, gave an organ recital at the Leysian Hall, City Road. The vocalist was Mr. Alexander Tucker. Both gentlemen greatly pleased the audience.

CROUCH HILL.—Mr. Louis F. Goodwin, organist and choirmaster of Mildmay Park Wesleyan Church, has been appointed organist and choirmaster of the Presbyterian Church, Crouch Hill, N.

KENTISH TOWN.—Maunder's "Olivet to Calvary" was rendered on March 24th by the choir of Prince of Wales' Road Wesleyan Church. The solos were taken by Messrs. Hugh Williams and George Andrews. Mr. Alfred Williams presided at the organ.

LEWISHAM.—The Lewisham Choral Society, which is one of the best known societies in South London, gave a very fine performance of Elgar's "Dream of Gerontius" at the Borough Hall, Greenwich, on Thursday, April 18th, under the direction of Mr. Frank Idle, A.R.A.M. Mr. Idle, who is the organist of Lewisham Congregational Church and deputy conductor of the Nonconformist Choir Union, obtained a beautiful rendering of the work; the chorus sang with a beauty of tone and finish of phrasing which did great credit to their training. The "Demons' Chorus" was sung with thrilling and dramatic effect, and "Praise to the Holiest" was a fine specimen of massive singing. The soloists were also evidently inspired by the music; the tenor, Mr. Gwilym Richards, sang the part of Gerontius with great feeling and artistic insight; Miss Gertrude Lonsdale sang the Angel music beautifully; and Mr. Arthur Rose, who, by the way, is the baritone soloist in Mr. Idle's church choir, sang the part of the "Priest" and the "Angel of the Agony" with great impressiveness and appreciation of the devotional character of the music. The society were assisted by a full professional orchestra led by Mr. George Wilby, and a crowded audience listened to Elgar's wonderful music with rapt attention.

PROVINCIAL.

ALDERSHOT.—An excellent musical recital was given in the Wesleyan Church on April 17th. The great feature of the recital was the splendid work of the Royal Artillery Mounted Band, under the direction of Mr. H. Sims, but the chorus, trained by Mr. Curry, won, as they well deserved, equally high praise for the excellence of their efforts. Several well-played organ solos by Mr. W. Pocock gave a welcome variety to the programme. The band was heard to much advantage in the Allegro Moderato from Schubert's Dramatic Symphony, in which the beauty of the melody and the dramatic quality of the work were finely expressed. "O Rest in the Lord" was sung by Mrs. Sims with rare distinction. The sympathetic quality of her voice and the perfection of her methods making the performance one of special pleasure to the audience. Gounod's Meditation (Ave Maria) on Bach's First Prelude followed. This was given by the organ, orchestra, and harp, with a solo violin by Quarter-

master-Sergeant C. Self, with fine effect. Mrs. Sims was heard again and to much advantage in Handel's air, "Return O God of Hosts," with the chorus "To dust His Glory they would tread" from "Samson." In this the choir, organ and orchestra combined efforts with the soloist, with the best possible results. The choir's chief effort was the "Te Deum Laudamus," by Sir A. Sullivan. It was a severe test of the choir's powers, but throughout they worked splendidly, and the effect was surprisingly good.

ANSTY.—On Easter Sunday a cantata, "From Gethsemane to Calvary," was rendered by the Congregational Church Choir. The solos were very capably rendered by the Misses E. Smith and S. Davie, and Messrs. A. J. Smith and T. Clarke. The chorus gave evidence of very careful training, and great credit is due to the conductor, Mr. Isaac Pollard. Mr. Geo. Roe was the organist.

BANGOR.—In recognition of her services as organist Miss Katie Jones has been presented with a dressing-case and books by the congregation at Ebenezer Congregational Church.

PESSES, N. MANCHESTER.—The annual Lenten service was held at the Congregational Church on Sunday evening, March 24th, and conducted by the pastor, the Rev. John Shuker. As usual, the service was of a deeply impressive character, and judging from the good attendance, maintains its interest. Appropriate hymns were heartily sung to well-known tunes, and the choir, under the direction of Mr. Leaver, the organist and choirmaster, gave the following selection of music:—Introit, "Jesu, word of God" (Sir Edward Elgar); anthems, "Behold the Lamb of God," "He was despised" (from "The Messiah," Handel), selection from "The Crucifixion" (Sir Jno. Stainer); Offertory sentences, Nos. 1 and 2 (Sir Geo. C. Martin); Vesper (unaccompanied), "Saviour, breathe an evening blessing" (W. H. Jude). The contralto air, "He was despised," was very well and carefully sung by Miss Eckersall, and the solos in the "Crucifixion" selection were ably sustained by Mr. Unsworth and Mr. Dawson. The choir, as usual, entered fully into the spirit of the service, and rendered their music with excellent effect.—The Sunday-school anniversary services were held on Sunday, April 14th, the preacher morning and evening being the Rev. J. Pandy Williams, of Rhyl. In the afternoon Mr. Thomas Oliver, of Manchester, gave a most interesting address to scholars, parents and friends. Special hymns were heartily sung on each occasion, and the choir, under the direction of Mr. Leaver, the organist and choirmaster, gave the following selection of music:—Morning: Introit, "We wait for Thy loving kindness, O Lord" (Dr. Armes); Our Lord's Prayer (unaccompanied), (G. A. Blackburn); anthem, "The Lord is loving" (Dr. Garrett); offertory sentence (T. Mee Pattison); sevenfold Amen (unaccompanied), (Sir John Stainer). Evening: Introit (unaccompanied), "I delight to do Thy will" (Dr. William Spark); Our Lord's Prayer (J. H. Maunder); anthem, "I am Alpha and Omega" (Sir John Stainer); offertory sentences (Edmund Rogers); vespers (unaccom-

panied), "Lord keep us safe this night" (Bruce Steane). The music was rendered with that high degree of excellence which characterises the services at this church. The soprano solo in the evening anthem was sung by Miss Shuker.

BOGNOR.—A new three-manual organ has been opened in the Congregational church.

CYDEBANK, N.B.—In the Baptist Church the minister, Rev. W. H. Millard, has been trying to arouse interest in congregational music, and has taken in hand for some time the training of a choir, which was made open to all the church and friends who were willing to come. After preliminary practices of hymns and anthems, a cantata by Arthur Berridge was studied and rendered at a sacred concert in the church on Thursday, 21st March, the minister himself conducting. The soloists were Miss Parker, soprano; Miss Collins, contralto; Mr. Hamilton, tenor; and accompanists, Miss Hamilton and Mr. W. D. Liddell, A.L.C.M. Each Scripture portion was read and recited by a different person, and gave a good introduction to the musical parts, as well as a pleasing variety. There was also a miscellaneous programme, at which Miss Duncan sang "The Good Shepherd" and "Beyond"; Miss Parker, "Abide with me"; Mr. McKendrick, "Waft Her Angels" and "The Holy City"; and Mr. Duncan, "The Song of Paradise" and "Thou'rt passing hence." All the soloists except Mr. Hamilton were friends from John Knox Street Baptist Church, Glasgow, who kindly gave their services. A very enjoyable evening was spent at which was at once a sacred concert and religious service. Marked appreciation was shown to the soloists, and the new choir has received many congratulations, which has given them fresh inspiration to go on.

DOVER.—At the Congregational Church on Wednesday, March 20th, the choir gave a very satisfactory rendering of H. Farmer's "Christ and His Soldiers" to a large and appreciative audience. The choruses were well sustained and effectively interpreted, the rendering of "Cleft are the rocks" also "Soldiers of Christ, arise," being, perhaps, the best. A nicely balanced orchestra, including a few players from the Royal Artillery band, gave a spirited accompaniment to the opening numbers, and a string quartette with piano accompanied the soloists. Miss Florence Godden (soprano), Miss Mary Webb (contralto), Mr. W. Halward (tenor, of Canterbury Cathedral), and Mr. J. R. Eaton (bass) gave the greatest satisfaction with all the solos entrusted to their care, and their combined efforts in the beautiful quartette, "Jesus died for us," was a fitting conclusion to their part of the performance. Miss Janet Capel, L.R.A.M., at the pianoforte, and Mr. C. E. Beaufoy at the organ, rendered good service throughout. In a brief speech before the Benediction the Rev. F. P. Basden thanked all concerned for their share in the work so ably rendered, and congratulated the conductor, Mr. F. D. Morford, on another distinct success. The chorus and orchestra numbered about 70 performers, and are giving another performance of the work at the Country Mission Church at Whitfield, where they always receive a very hearty welcome.

EGHAM.—A highly creditable performance of Handel's "Messiah" was given on Good Friday in the Egham Hill Congregational Church by the choir and friends from Staines, under the direction of Mr. B. Fice, choirmaster. The principals were Miss Muriel Gough (soprano), Miss May Reeves (contralto), Mr. W. Kearton (tenor), Mr. Eaton

Cooter (bass), both gentlemen from St. George's Chapel, Windsor. The band and chorus numbered sixty.

ENFIELD.—The Easter services at the Baptist Tabernacle partook of that joyous character which befits Easter Sunday. At the morning service the Rev. G. W. White preached on the fact of the Resurrection, its place in Christianity, and the evidences of its truth. Attwood's Sanctus in G was sung by the choir as an introit to the morning service, and the anthem was H. P. Danks' setting to the Jubilate, the duet for soprano and contralto being taken by the Misses Edwards. An inspiring rendering of F. C. Maker's tune "Morgenlied" to Easter words finished this service. The Introit was repeated at the evening service, but the pièce de résistance was an anthem which had been specially composed for the occasion by Mr. T. Mason, the organist, entitled "Hallelujah! Christ is risen." The solo, "Since by man came death," which followed the opening chorus, was sung very feelingly by Miss Rose Harrison, and the final chorus, "Blessing, Honour, etc.," showed the choir at its best. The singing all day was very bright and hearty, and the special music was much appreciated by the congregation.

FOLKESTONE.—Mr. Alexander Tucker gave a song-recital in the Town Hall on April 22nd in aid of the debt on Radnor Park Congregational Church. He was assisted by Miss Maud Peartz and Miss Edith Griffiths. The recitations by the latter were well received. Mr. Tucker's songs—very varied in character—were loudly applauded, his humorous items being specially popular. Selections on a gramophone added variety to the programme. Miss Gwen Burgess was an efficient accompanist.

IPSWICH.—Mr. G. King Smith, the esteemed honorary choirmaster of Tacket Street Congregational Church, has been presented with a silver salver, a cheque for £40, and an album with 200 signatures, in recognition of his valuable services.

KIRKBY LONSDALE.—A new organ has been erected in the Congregational Church, to which Mr. Carnegie contributed half the cost.

LEOMINSTER.—The announcement that a united choir would give "The Crucifixion" (Stainer) at the close of the usual evening service at the Congregational Church, on Sunday, March 24th, attracted a large congregation. The choir, conducted by Mr. W. F. Wood, consisted of between thirty and forty voices, and the parts were well balanced. The soloists were Mr. E. O. Harman, of Hereford, Mr. W. E. Pennell, Mr. C. Hoff, and Mr. E. W. Wenborn. Mr. Harman and Mr. Pennell were effective throughout, but they were remarkably so at times, the former, for instance, in "The Majesty of the Divine Humiliation," and the latter in the recit. "Is it nothing to you?" The duet, "So Thou liftest Thy Divine Petition," was a gem of thought and feeling. Apart from a slight weakness in the trebles on one or two occasions, the choruses were never better rendered by the choir, the light and shade of varying emotions being at times singularly impressive. "The Agony" was touchingly effective, and the "Processional to Calvary" was given with a spirit and force that thrilled the congregation. Mr. J. A. Cole presided at the organ, and his contribution to the impressiveness of the performance demands a distinct recognition, as does the service of the

conductor, who for so many years has done an invaluable work as choirmaster.

LITTLE HORTON, NEAR BRADFORD.—At the Congregational Church Hall, on March 23rd, a capital performance of Sterndale Bennett's "May Queen" was given by a choir of 100 voices. The principal parts were taken by Mrs. Rbt. Turner (soprano), Miss Annie Gascoigne (contralto), Mr. T. Speed (tenor), and Mr. H. Gaskarth (bass), Miss A. Stocks proving a capable accompanist. Mr. J. Thornburn performed the duties of conductor with a marked degree of success. In the opening chorus, "Wake with a smile," the choir showed a slight lack of precision, probably due to some little nervousness on the part of some of the younger members, but in the later numbers they were most successful. In "Hark their notes," "In a laugh as we go round," and the finale for chorus, soprano, and tenor soloists, they gave an excellent rendering. Mrs. Rbt. Turner, Mr. Speed, and Mr. Gaskarth acquitted themselves well in the solos, the chief success of the last-named being "'Tis jolly to punt." Miss Annie Gascoigne, a young Bradford contralto, whom more should be heard of in the future, sang the small part allotted to her in a praiseworthy manner. The second portion of the programme was of a miscellaneous nature.

MACHYNLETH.—The choir of the English Presbyterian church gave a very good rendering of the cantata "Captive Maid of Israel" in the Graig schoolroom on Friday, April 5th. Mr. W. C. Burbridge conducted the choir, Mrs. D. P. Jones was at the organ, and an orchestra, under Mr. E. Meredith Jones, added greatly to the success of the production. The various parts were well taken up, some of the solos and choruses being particularly good. The orchestra was a new feature in Machynleth music, and Mr. Meredith Jones is to be complimented upon getting such a band together.

NEWPORT, MON.—At the Victoria Road Congregational Church on Good Friday evening the choir gave a rendering of Spohr's "Last Judgment." The Rev. T. B. Howells conducted the devotional part of the service. The solos were sustained by Madame Gronow Fulton, Miss Dora Martin and Miss E. Richards, and Messrs. Coles, Strong and Baddeley. The choir sang the various numbers with much expression and effect, and the final chorus, "Great and Wonderful," went with capital vigour and spirit. The duet "Forsake me not" was quite a feature in the work, and the various recitatives were ably delivered by Madame Fulton. There was no conductor, but Mr. H. F. Nicholls, A.R.C.O., presided at the organ. The offertory was taken for the choir funds.

PAIGNTON.—Mr. Purcell James Mansfield, A.R.C.O., L.L.C.M., organist and choirmaster of the Wesleyan Church, has obtained simultaneously the double diploma of Associate of the Royal College of Music (A.R.C.M.) in Pianoforte (Solo) Playing and Organ Playing. Mr. Mansfield, who is not yet eighteen, is not only the youngest, but the only candidate who has hitherto obtained the double diploma in these particular subjects. He was prepared for these exams. by his father, Dr. Orlando A. Mansfield, organist and choirmaster of Belgrave Church, Torquay.

PENARTH.—On Sunday, March 31st, in Andrew's Hall, Penarth, the annual festival of the Arct Street choir was held. At the morning service Mr. Dan Jones (bass) sang "The City of Rest"

very effectively. In the afternoon, at three o'clock, a special musical service was held, at which Berridge's cantata "The Promise of Life" was rendered, the soloists being Miss Maud Parsons (soprano) and Miss Morfydd Williams (contralto), and the accompanists Mr. A. Hazell, at the organ, and Mr. A. E. Jones, at the piano. Mr. A. E. Hallett conducted. The attendance was very good. The choir sang very well, but the one outstanding feature of the afternoon was the singing of Miss Parsons. She has a beautiful voice and a very taking manner. The solo "All through the long night's mist and rain" was rendered in such a beautiful way that Miss Parsons was pressed to sing it again in the ordinary evening service, which she did. The choir also sang two choruses in very fine style. Altogether the day was a big success. The choir are only allowed the amount taken over the average collection, but this was a very respectable figure, viz., £7 2s.

SLOUGH.—An organ costing £600 has been built in the Congregational church, and was opened by Mr. A. F. Baker, F.R.C.O.

ST. ALBANS.—The villagers of Chipperfield, near King's Langley, were provided with a rare treat on Good Friday, when the choir and friends of Dagnall Street Baptist Church visited them in connection with their anniversary services, and rendered Arthur Berridge's cantata, "The Love of God." Eloquent praise was bestowed upon the choir by the pastor for the excellent performance, made more acceptable by the fact that the village folk seldom have these opportunities of hearing good music; and thoroughly appreciated the self-denial of the visitors from St. Albans in giving up their holiday thus to serve them. The solo parts were undertaken by Miss Elsie Farrar (soprano), Miss S. E. Davies (contralto), Mr. J. T. Day (tenor), Mr. W. Hopkins (bass). Miss Florence Curtis also sang "He was despised" (Messiah). Mr. Bernard L. Brown conducted.

TORQUAY.—On Good Friday the choir and orchestral band of Union Street Wesleyan Church, augmented to about sixty, gave a highly satisfactory performance of Mendelssohn's 42nd Psalm and a selection from Messiah, under the direction of Mr. E. W. Goss, F.R.C.O., organist of the church. The soprano solos were thoroughly well sustained by Miss Evelyn Cade, of Exeter. A large and appreciative audience rewarded the efforts of singers and players.

"JUDAS MACCABÆUS" AT THE BLOOMSBURY CENTRAL CHURCH.

IT is a welcome sign of the times that the choral society is coming to its own once again, that the musical tide is turning, and we are coming back to the choral and part singing as in days past. It is pleasant to record that at Bloomsbury Chapel, where in times past oratorios and choral works were most creditably given under Mr. Sidney Hogg, a former organist, the work should be revived with Mr. Carter as conductor and Mr. Wood as organist. We hope they will achieve abundant success. There is a band of fresh, youthful, energetic and enthusiastic voices, capable of doing much. Their conductor certainly has a strong hold of them, and theirs is a work of pleasure evidently; so with all these qualities in choir, organ (for Mr. Wood is a helpful accompanist) why need there be any limitations to what they may accomplish? More and

more rehearsals will give them greater control over the gradations of tone; they will learn to sing a real *pianissimo*; they will not only say their words even more distinctly, but they will also more clearly express their meaning, while they gain in their musical phrasing. The little orchestra may help in supplying an accent organs cannot so readily give; but they certainly on this occasion marred the solo work, notably in "Father of Heaven" (so feelingly sung by Mrs. Nicholson), and also in the duet between the soprano and contralto, "O lovely peace." It seemed to escape this small band of instrumentalists that they were only accompanying. Mr. Wood on the organ alone would have been far more satisfactory. All in all it was a very creditable performance, and most cordially appreciated by the audience as far as applause went. Was it true in the matter of "collection"? Let us hope there was a sufficient response to encourage and enable Mr. Carter to continue his good work with the Bloomsbury Choral.

LEEDS NONCONFORMIST CHOIR UNION.

THE annual meeting was held last month, when a very satisfactory report was presented. The total number of choirs now connected with the Union is fifty-seven. Last year's working has left a balance of over £20 in hand.

New Music.

SIMPKIN, MARSHALL AND CO.

Vocal Faults and their Remedies. By W. H. Breare. 3s. 6d.—This is an excellent work, and should be carefully studied by all singers. It is full of instruction from cover to cover, and it is given in plain language that can be understood by all. Here are some of the faults explained in the volume, and in each case the remedy is given:—Bad high notes; voice jarring; clumsy tone progression; lifeless tone; foghorn qualities; shouting high notes. The chapter on "Mouth Position" is a useful one. Mr. Breare has a thorough knowledge of his subject, and he treats it in a popular and simple manner.

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Voice Culture. By James Bates.—This is a welcome addition to Novello's Music Primers and Educational Series. Mr. Bates, the Director and Founder of the London College for Choristers, is an authority on the training of young voices, and in this work he gives most valuable information and instruction. The illustrations are excellent, and the exercises very useful indeed.

Humpty Dumpty. Cantata for children. By Dr. H. Walford Davies.—This reveals Dr. Walford Davies in a new light. We are apt to think of him as a very serious and sober composer, but here there is an abundance of humorous music, and just the right sort. Directors of school choirs should certainly look at this cantata. It deserves a large circulation.

School Band Music.—This is a new venture, and ought to meet with much success. Edited by Dr. McNaught, we can rely upon the music being good. Nos. 1, 2, 3, and 4 are before us, and they consist of well-known melodies simply arranged for first and second violins, viola and violoncello.

English Lyrics. By C. H. H. Parry.—The seventh and eighth sets are before us. They contain some charming songs, and most of them free from serious difficulties. We heartily commend these sets to singers wanting refined and effective songs.

Accidentals.

QUITE APPROPRIATE.—Mr. W. V. Payne was for many years a worthy and excellent teacher of music. When quite a young man he was teaching a singing class in a certain village. One member of the class was a lovely young lady of about twenty years, by the name of Patience Adams. Mr. Payne was very much attracted by the young lady, and in due time, as the attraction was mutual, they became engaged. Soon after the time when his attention to Miss Adams began to be observed, and an engagement strongly suspected, it happened on a singing night, when a full class was in attendance, that Mr. Payne, without any thought of the words, named for the opening exercise the tune "Federal Street," page 73 of "Carmina Sacra." As both Miss Adams and Mr. Payne were prime favourites with all present, it will be understood with what goodwill they all sang:—

See gentle Patience smile on pain,
See dying hopes revive again.

The gravity of the young ladies and gentlemen could hardly be maintained until the end of the hymn, and the blushes of the young lady and the confusion of the teacher may be imagined. The latter, hastily turning the leaves of the book, while his cheeks turned a deeper red, and without a thought of what he was doing, announced "Dundee," page 123. It was sung as soon as order was restored, but the climax came with the last lines:—

Let not despair nor fell revenge
Be to my bosom known;
Oh, give me tears for others' woes,
And patience for my own.

In a few months after they were married, and
Then gentle Patience smiled on Payne,
And Payne had Patience for his own.

—*Tit-Bits.*

To Correspondents.

H. E. W.—We do not know of a book exactly such as you want. Write Messrs. Curwen and Sons, Berners Street, W., and Messrs. Novello, Wardour Street. They will probably have the nearest approach to what you require.

A. H.—Our experience is that hymns are sung at a slower *tempo* in Nonconformist churches than in Anglican churches. The Psalms are taken faster, probably because the Psalms for the Day are much longer than the ordinary chant in a Free Church. So long as chanting does not degenerate into "gabbling," a fairly quick *tempo* is good.

H. M. E.—There is no agency for such purposes that we know of. Probably you might get some young professional singers to help you for a guinea or so. Possibly Mr. Alexander Tucker, Enfield, the well-known Free Church vocalist, can tell you of some suitable people.

The following are thanked for their communications:—C. F. (Cardiff), T. B. (Bideford), R. M. O. (Manchester), C. J. (Edgbaston), W. W. (Shrewsbury), T. C. (Gravesend), W. R. (York), R. S. (Leeds), F. O. (Margate).



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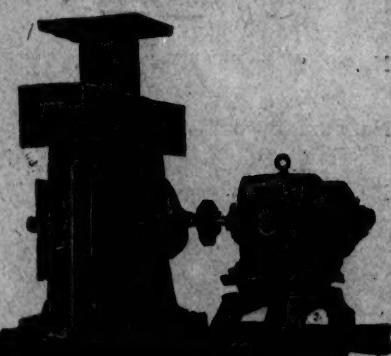
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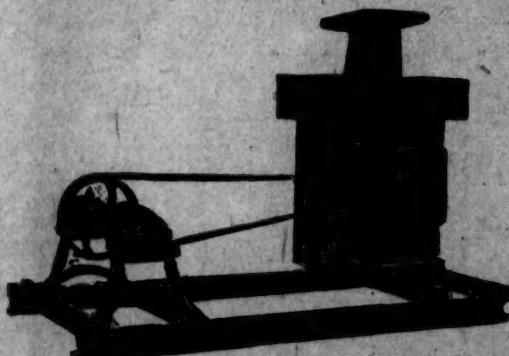


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